

ÆOLIAN HALL, New Bond Street,
W.

**Tuesday Evening, June 21st, 1910,
At Eight-Fifteen.**

RECITAL

of MR.

EMERSON WHITHORNE'S

Compositions.

Book of Words and Notes by the Composer.

Price Threepence.

**DIRECTION—
CHAPPELL'S MUSICAL AGENCY.**

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*** Artistes :**

Miss KATHLEEN PARLOW.

Miss GERTRUDE PEPPERCORN.

Dr. SERGE BARJANSKY (Aîné).

Mr. GERVASE ELWES.

AND THE

LANGLEY-MUKLE STRING QUARTET.

1st Violin	-	-	Mme. BEATRICE LANGLEY
2nd Violin	-	-	Miss FANNY EVELEIGH.
Viola	-	-	Miss DOROTHY BRIDSON.
'Cello	-	-	Miss MAY MUKLE.

**CHAPPELL GRAND PIANOFORTE.
BECHSTEIN GRAND PIANOFORTE.**

* I have arranged my Artistes in alphabetical order.

Programme.

MR. EMERSON WHITHORNE AND THE LANGLEY-MUKLE STRING QUARTET	-	}	Quintet in C minor for Pianoforte and Strings, Op. 50
MISS GERTRUDE PEPPERCORN	-	{	a. Prélude, Op. 31, No. 4. b. Rain Song, Op. 56. c. A Night Thought, Op. 31, No. 1.
MR. GERVASE ELWES	-	{	a. Nach Sesenheim, Op. 18, No. 2. b. Alice, Op. 29, No. 2. c. Hototogisu (The Cuckoo), Op. 60, No. 1. d. Sylvan Song, Op. 36, No. 1.
DR. SERGE BARJANSKY (Aîné)	-	{	a. Au Rivage, Op. 61. b. Des Abends, Op. 58, No. 1.
MISS KATHLEEN PARLOW AND MISS GERTRUDE PEPPERCORN	-	}	Sonata in E minor for Violin and Pianoforte, Op. 57a.

FORWORD.

I know that from the critic's standpoint it is almost an effrontery for a young composer to dare to give a concert entirely of his own compositions. Perhaps some other method could be suggested whereby the man who really has something to say may show his work to the public. Were the young writer of music able to earn a livelihood outside the "pot-boiler" class of composition, he might be able to give his recitals in series, including one of his works at each concert.

As my compositions are not of the popular order I must devote the whole programme to my own works for obvious reasons.

EMERSON WHITHORNE.

Quintet in C minor, Op. 50

(Summer, 1909)

Allegro non troppo.

Adagio cantabile.

Allegretto.

Allegro assai.

(*First time of performance.*)

MR. WHITHORNE AND THE LANGLEY-MUKLE QUARTET.

This work was inspired by a Gaelic legend, but is in no sense programme music. It is full of vigorous themes and strong treatment. Soft moods of the south will be found lacking. The first movement has good material in it, the development of which I cannot admire now. It leads into the second part with a glissando ending up to a dissonant chord, while a low C sounds through to the organ point on E which the second movement keeps for 46 bars and finally returns to at the close. In contrast to this the third part is not "atmospheric" but straightforward chamber music. The rhythms change frequently but always with method.

The last movement is frankly brutal and almost symphonic in its cacophony.

The highest emotional point of the whole work is a slow section in the last movement where the 'cello has the solo.

a. Prélude, Op. 31, No. 4.

b. Rain Song, Op. 56. (*First performance in England.*)

c. A Night Thought, Op. 31, No. 1.

MISS GERTRUDE PEPPERCORN.

The first is one of three unassuming little préludes in the styles of different instruments, the 'cello being thought of in this one.

The "Rain Song" was written in a glass-roofed studio on a stormy night and is simply an impression.

"A Night Thought" tells its own story. Written some years ago, it may show a slight MacDowell influence.

- a. Nach Sesenheim. (*First time of performance.*)
- b. Alice.
- c. Hototogisu (The Cuckoo).
- d. Sylvan Song.

MR. GERVASE ELWES.

"NACH SESENHEIM."

Ich komme bald ihr goldnen Kinder,
vergebens sperret uns der Winter
in unsre warmen Stuben ein.
Wir wollen uns zum Feur setzen,
und tausendfältig uns ergetzen,
uns lieben wie die Engelein.
Wir wollen kleine Kränzchen winden,
wir wollen kleine Sträuschen binden,
und wie die kleinen Kinder sein.

Goethe.

Literal Translation.

"TO SESENHEIM."

I am coming soon, you golden-haired children,
in vain the winter locks us
in our warm room.
We will sit before the fire,
and amuse ourselves in a thousand ways,
and love each other as the little angels do.
We will wind little wreaths,
we will bind little bouquets,
and be like the little children.

"ALICE."

Know you winds that blow your course
Down the verdant valleys,
That somewhere you must perforce
Kiss the brow of Alice.
When her gentle face you find,
Kiss it softly, naughty wind.

Lily holding crystal dew
In your pure white chalice,
Nature kind has fashioned you
Like the soul of Alice.

Paul Lawrence Dunbar.

"HOTOTOGISU" (The Cuckoo).

I hear the cuckoo
Calling, while dawn's cold dews are falling,
A lonely lullaby.
Yet when my eyes would seek her,
Naught can my gaze descry
But grey mists fainter growing,
But white moon ghostly showing
Pale in the morning sky.

From the Japanese by Clara Walsh.

"SYLVAN SONG."

The blackbird's song has a note of joy,
The lark has a haunting call;
But the nightingale has a golden ute,
And I love him most of all.

He has caught the lilt of the wooing breeze
That sighs in the soft June weather,
And with the magic of his song
Has bound our hearts together.

Duffield Bendall.

(a) An early song on some words which I found in the love letters of Goethe.

(b) Appealed to me except for the name "Alice." Out of deference to the famous negro poet I could not alter this.

(c) My last song and by far my best, though I have found no publisher who feels as I do about it. This in spite of the fact that I have a number of well-known singers to back my opinion.

(d) Has a quaint history. It was written to words by Henley, for which his publisher asked twenty pounds, so Mr. Bendall was kind enough to write words to my song.

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(a) Au Rivage, Op. 61

(b) Des Abends, Op. 58, No. 1

Dr. SERGE BARJANSKY (Aîné).

The first of these compositions was written very recently. I have tried to catch the movement and color of water under the stars. "Des Abends" depicts a man's mood at evening, but in no way attempts to reproduce the sunset sounds of nature. It is a little bitter, but also passionate, as memories are apt to be. I consider this one of my best works.

Sonate in E minor for Violin and Pianoforte, Op. 57a - (Autumn, 1909.)
(First time of performance.)

Miss KATHLEEN PARLOW and Miss GERTRUDE PEPPERCORN.

Allegro ma non troppo—Moderato Semplice—Allegro Molto.

This sonata was written for Mr. Cobbett's competition. I wrote it with no idea of a prize and was not disappointed. I would call attention to the second movement, which is purely melodic and perhaps the most grateful for the violinist.

EMERSON WHITHORNE.